

FOLLOWING THRU
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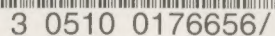
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1930

*Following Through
Architecturally*



A Study of Interiors from
the Old Waldorf, to the new
New York County Lawyers'
Association Building

UNCG LIBRARY



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Walter Clinton Jackson Library
University of North Carolina at Greensboro
Greensboro, North Carolina 27412-5201

Foreword

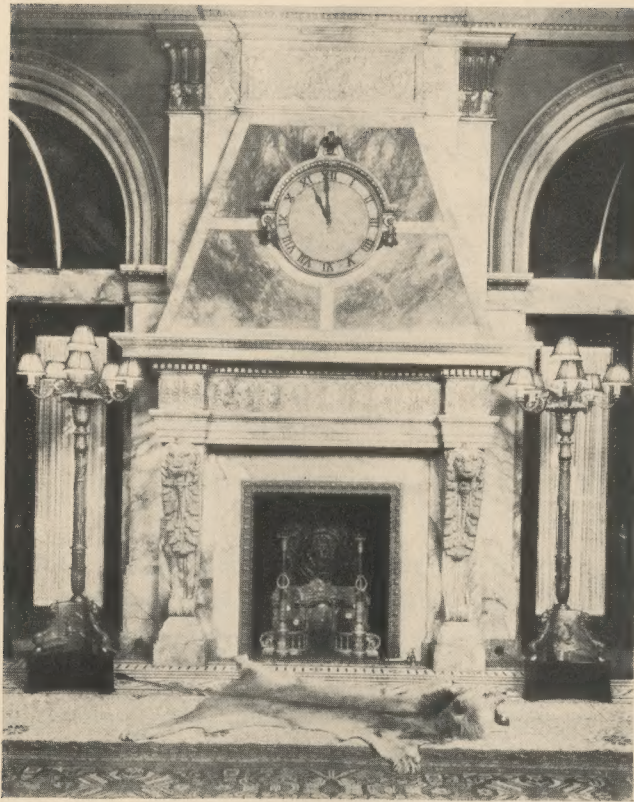
*B*EAUTY in Architecture as in every other field of art, in the strict sense, implies full completion.

The outstanding examples of Architectural beauty are those edifices in which the conception of the Architect has been carried through into the smallest detail to give a finished effect of complete harmony not only as to exterior but also including the interior.

Too often do we see an example, splendid in conception, having an exterior of rare beauty of design, perfectly executed, left artistically incomplete, its beauty impaired for all time through a lack of the guiding mind of the master architect in creating the interior in harmony with the fundamentals of design conceived for the exterior.

The great architects of today, the true artists, in creating their monuments of tomorrow, are leaving for posterity works of art complete and harmonious to the last detail, in supervising the interiors of their structures with the same care and thought that they devote to the exterior.

They are following through—architecturally.

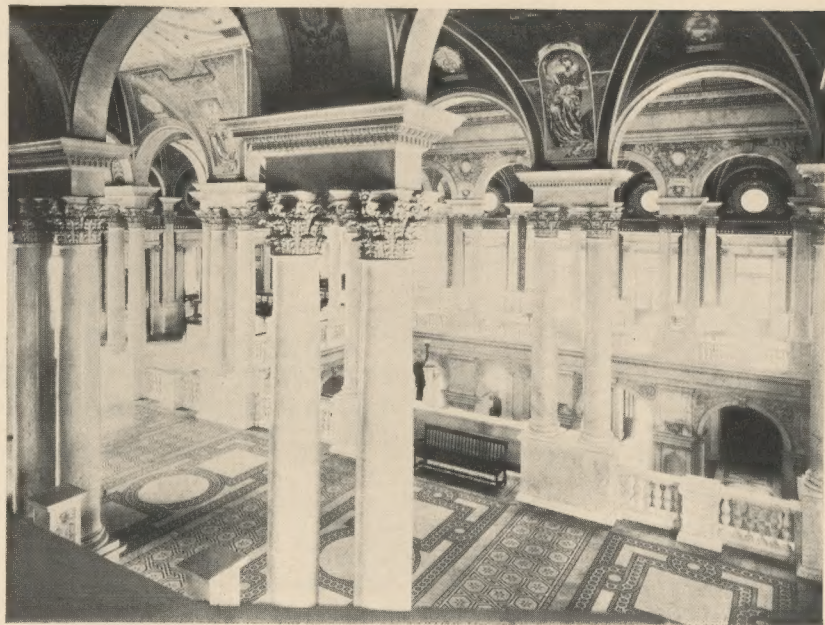


*Typical interior of the 'nineties
—Waldorf-Astoria Hotel.*

H. J. HARDENBERGH,
Architect.

*The Library of Congress,
showing the ornate marble
mosaic ceiling, and mosaic
floor.*

BERNARD R. GREEN,
Engineer.



Three Decades of Interesting Interiors

by

George P. Reinhard

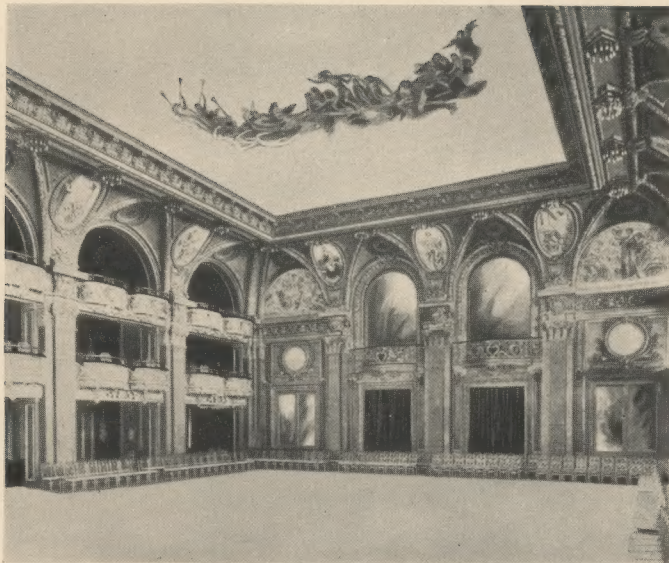
THE study of the interiors of various types of buildings, over a period of three or more decades, has been a very interesting one.

Styles have followed the constantly changing social, industrial and economic conditions to such an extent that what we considered the perfect room of yesterday would be entirely out of place today.

In the earlier nineties the mission style with straight structural lines came to replace the meaningless and erratic furniture of the mid-Victorian, black walnut period, and at the same time people of affluence were turning to Europe for ideas. At the World's Fair in Chicago in 1893 the architects paid a valiant compliment to the beaux arts, and this was the beginning of our understanding of the Renaissance, the three Louis and Empire periods of France. The acquisition of wealth and better facilities for traveling made possible the expenditure of vast sums of money in the importation of French furniture of these styles, which were the first to dominate the interior decorating trade in America.

At this time there were but few interior decorators worthy of the name, but these organizations did have manufacturing plants fully equipped for designing, modeling and manufacturing whatever was required in the execution of a contract embracing architectural woodwork, mantels, ornamental plastering, decorative painting, special furniture and upholstery. These concerns took possession of a building after the plain plastering was done, and the project went through the various departments of one factory and was completed under one roof.

In addition to the various branches of the trades mentioned above, the firm of Herter Brothers also made their own lighting fixtures and were pioneers in the introduction of fine marble mosaics into America, made in their own factory under the direction of a master craftsman of the name of Zampolino. The exquisitely beautiful vaulted ceilings in marble mosaic and the mosaic floors in the main corridors of the Library of Congress *Bernard R. Green* in Washington will ever remain a tribute to the designers and artisans who created them.



Grand Ball Room—The Waldorf-Astoria.

Foremost in the exploitation of the French and Renaissance interior work was the Waldorf-Astoria by *H. J. Hardenbergh*. There was the Dining Room in the style of the first Empire, in Mahogany and ormolu, with oval panels in the ceiling by Blasfield, and the stately Louis XIV Ballroom in cafe-au-lait and gold with crimson draperies. This Ballroom was the first room in which indirect lighting was employed. The men's cafe was done in Renaissance in brown oak with inlaid marqueterie panels surmounted by a canvas frieze of Fifteenth Century knights and sol-

diers by Marquand; and the Astor Gallery in French grey and gold, rose hangings and crystal fixtures in Regence was a faithful copy of the Chateau Subise.

Delmonico's, at 44th Street and Fifth Avenue, by *James Brown Lord*, housed a Louis XV Dining Room of natural oak and gold, with the field of the panels in green silk damask, a Ballroom in Italian Renaissance, gray enamel and gold, and the men's cafe in oak, old ivory ornamental plaster ceiling and frieze and a floor of black and white marble squares.

Neither of these institutions can be rightfully referred to as old landmarks; they came into being, were internationally known, and within a short span of some thirty-five years they were replaced with other structures.

The surviving member of the Hardenbergh firm, *Mr. John C. Jacobsen*, who designed and detailed the luxurious rooms of the Waldorf, and the surviving member of the firm of James Brown Lord, *Mr. Charles Volz*, who designed and directed the Delmonico interiors, both lived to see the buildings which gave expression to their talent fall under the wrecker's hammer.

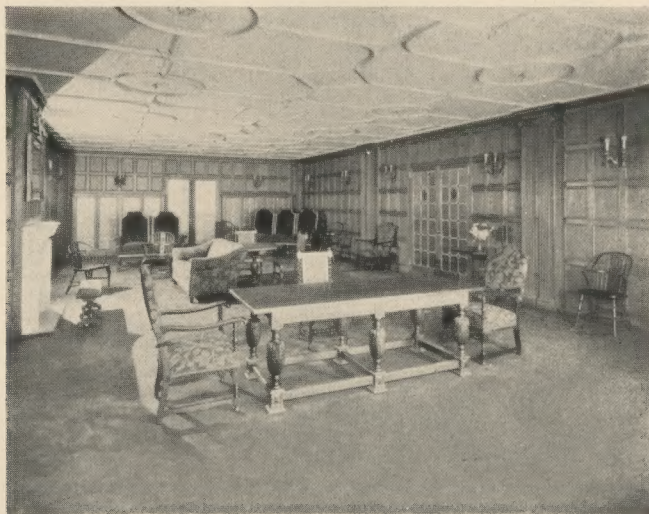
In both cases the interiors were faithfully copied from the seventeenth and eighteenth centuries, and they were successful because the furniture and draperies were followed through by the Architects. In the case of the Waldorf, the Architects went so far as to design the table linens to meet with the requirements of George C. Boldt. What became of the rooms this writer is not prepared to say, but like the fine old rooms in the Collis P. Huntington house, *George B. Post*, and the Duveen establishment *McKim, Mead & White* at 30th Street and Fifth Avenue, they have probably found their niche in clubs, suburban homes or sales rooms.

For a long time prior to 1900, a few well-known decorators had things very much their own way. They dealt direct with the client, dictated their own styles and took many liberties. Some of the French work was remarkably well handled, but the general mass of work was not good. Preference was given to merchandise that was carried in stock, there was a superfluity of ornament, and a lack of coordination in general. Good results were not obtained until later, when the Architects insisted on keeping control until the last item of a project was finished. And now we find the Architects working unitedly for a common end, the realization of a completely finished project in line with the style and utility for which the building is destined.

Progress in the history of furnishing shows the influence of the motorcar. With the beginning of the new century and the improvement of roads, which were demanded by motorists, it became fashionable to go back to the land. Suburban estates and abandoned farms which were hitherto quite inaccessible by railroad were now eagerly sought by motorists, and consequently there was great activity in country real estate.

English architecture was favored for country houses, the style in furniture naturally followed the style of the houses, and we began to work in the Elizabethan, Jacobean and in the XVIII Century Georgian manner. In some cases new wings were added to the old mansions, such as that of John Magee Ellsworth, Bernardsville, N. J. *Warren & Wetmore* while others like the Jacobean brick and limestone house of G. Louis Boissevain, Mount Kisco, N. Y. *George E. Wood* were entirely new.

Another decade passes and we find the demand for old Colonial houses in the Chesapeake country and Connecticut. The restoration of such houses as that of Charles E. Lipscomb at Easton, Md., called for scenic papers, Jouy prints, eighteenth century mahogany pieces and



A typical Jacobean room.



*An 18th Century American
Colonial hallway.*



*16th Century Dining Room,
Francois First period in a
Fifth Avenue home.*

reproductions influenced by models in the American wing of the Metropolitan Museum. These were successfully used to maintain the spirit and to preserve the historic integrity of the place. During the Hudson-Fulton Celebration the Metropolitan Museum of Art brought together a collection of historic pieces of furniture, loaned by families who had treasured these heirlooms for generations. Thousands of visitors, art students as well as manufacturers from all over the country came to the Museum to see furniture that dated from the days of the Pilgrims up to the Revolution, as well as those made by Duncan Phyfe and others with Georgian influence of the eighteenth century. The demand now changed to Colonial furniture.

There is so much good in the old styles that the new styles in modernistic furniture have made less progress than the new styles in Architecture. The creators of what we call the old styles were in reality men who dared depart from that which had gone before. And the same changes are taking place today in the world of art. Whatever may be said for or against Modernism, it must be admitted that the leaders in the modern movement are neither novices nor experimentors. They are, on the contrary, men who have spent their lives interpreting the old styles, and who are familiar with every detail of the Classics and fully capable of retaining that which is good, eliminating that which they consider useless.

Changes in the style of furnishing are easy to follow. In the nineties we find prosperous captains of industry coming in from the West. Those in control of the railroads, steel mills, oil wells and mines built mansions along and near Fifth Avenue, with the Renaissance, Francois I, Henry II and the Louis styles predominating. Then came the palatial country houses and the swing toward Early and eighteenth century English; and today the fashion is to go up into the air—not necessarily in a plane or dirigible, but by elevator to duplex,



Early English dining room.



*The Brittany, showing early
English influence.*

FARRAR & WATMAUGH,
Architects.

cooperative and the pent-house apartments, away from the gases and noises of the street, with a simplified servant problem away from the worries of the furnace man and plumber, and the styles employed in dressing the interiors would fill a whole page.

Interior decoration revolves around home life.

The rise in the cost of living and the difficulties with domestic help were factors which brought about another change—from the home to the apartment hotel. The multi-family apartment houses have replaced the individual home to such an extent that today less than three percent of the inhabitants of Manhattan live in their own houses. Projects like The Lombardy, 56th Street, The Tuscany, 39th Street, and The Brittany, 11th Street, *Farrar & Watmough*, are outstanding examples that solve this new mode of living. The furniture and equipment of these buildings were considered before the foundations were started. For example, the interiors of both the Tuscany and the Brittany are carried out in the Renaissance style, the furniture, draperies and wall hangings showing both Italian and Spanish influence.

The same applies to the new Tammany Society Building, *Thompson, Holmes & Converse* in which the pure Colonial style has been strictly adhered to, throughout, and the chain of Schrafft Stores which have been done so handsomely in different periods by *Charles E. Birge*.

Today, with motorcars, cinemas, radios and airplanes, we are living in an age of restlessness which has brought about new requirements in interiors. Plain walls, in putty color and gray, constituted the first marked change. There was so much excitement and activity outside that we craved quiet within. Consequently there came the departure from the highly figured wallpaper and frescoes. The simplicity of some of the new modern work seems to be another step in this direction.

Auditorium window, new Tammany Society building draped in a figured old terra-cotta damask. Inner curtains of ecru mohair case-ment cloth, temper the light.

THOMPSON, HOLMES &
CONVERSE, Architects.



It is not difficult to trace the influence of these changes in the mode of living to changes in the style of furniture. We shall, however, always go back to the seventeenth and eighteenth centuries for inspiration in the designing and adaptation of furniture and interiors in general, because we know something of the relation of these rooms and their furnishings to the periods that they so beautifully express, the era with which they are associated. We can see in them the source which inspired their design, when craftsmen worked for the love of the beautiful, and they are still adaptable, in every way, to our modern life.

Architecture, decoration, the design and construction of furniture, and window treatments are closely related fields. The most minute details in the furnishing of the Bon-Air Vanderbilt with its bright, colorful chintz hangings, the Chamberlin-Vanderbilt with its Colonial interiors, the Berkeley Carteret, and Royal Hawaiian Hotels were passed on by *Warren & Wetmore*.

Models and drawings of every item of furniture in the Detroit Public Library, the Chamber of Commerce of the United States, the Supreme Court of West Virginia and the New York County Lawyers' Association were changed until they met the approval of *Cass Gilbert*. The Chamber of Commerce of the United States, *Cass Gilbert*, is done in classic Italian manner. The ceilings are of master beams and intermediate rafters richly decorated by hand. The furniture is Italian walnut with wrought iron stretchers. Chairs are walnut, high backed, covered in leather and trimmed with specially designed cast bronze nails.

The New York County Lawyers' Association, by *Cass Gilbert* is pure Colonial in spirit, conforming in design with the historic background of old New York.

Furniture, floor coverings and draperies are all faithful reproductions of the 18th Century.



18th Century English reception room, Royal Hawaiian Hotel, with Japanese lacquer and reed furniture and linen print hangings on a tinted, rough texture wall.

WARREN & WEIMORE, Architects.

the texture, color, form and finish were satisfactory to *Walker & Gillette*.

In this age of specialization, the furniture and equipment engineer relieves the Architect of worry and detail. With the help of an expert, backed by a staff of capable artisans and draftsmen, the Architect acquires a wholesale purchasing power that is not otherwise open to him, and moreover, he acquires access to new fields and sources of production which are a revelation to the average practitioner: sketches, layouts, full size details and color schemes are submitted; groupings of furniture, floor coverings, draperies and wall treatments are assembled and developed under his direction; and in dealing with a competent interior man who can interpret his ideas nothing is required of the Architect but

The stately mahogany high-backed Chipendale chairs on the Auditorium platform are copies of the original pieces that witnessed the signing of the Declaration of Independence.

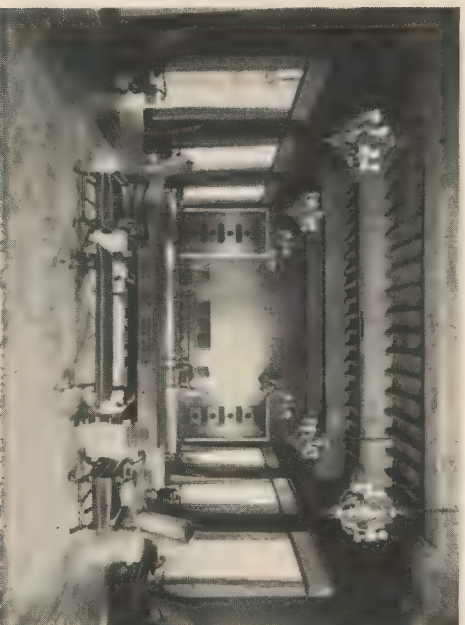
Most of the items of furniture were made from Mr. Gilbert's drawings and fashioned after models that were built for his approval.

The Hotel Venice, Venice, Florida is in the Spanish style. The walls are sand finish colored stucco, tinted in old yellows and cool greens. Brilliant colored draperies, and furniture of walnut, wrought iron and polychrome effects carry the Spanish influence throughout in both design and color.

Similarly not a single item went into the hotels and golf club at Venice, Florida, until

Reception room, Chamber of Commerce of the United States, with Pompeian red walls, richly decorated beam ceiling, wrought iron candelabra and blue and gold remaïssance damask window hangings. Floor covering is blue axminster carpet.

CASS GILBERT, Architect.



an occasional conference in which he shall be called upon for supervision. The greatest benefit accrues to the client, who gets a perfectly finished job in good taste, at anywhere from twenty to forty percent less than if he tried to do the work himself; and the Architect, with little expenditure of his time, increases his own income, practically without cost to the client.

As the writer sees the situation today, Architects are seeing their work through to a successful completion more than at any time in the history of the profession. Helped by the general good taste of a reading public, they have brought about the production of public buildings, hotels, club houses and homes that are more harmonious, more comfortable and more beautiful than at any time in the history of the world.



Lobby of the New York County Lawyers' Association, showing the entrance to the Reception Room with its comfortable leather pieces, Chippendale perforated splat back chairs and 18th Century Colonial conference table.

CASS GILBERT, Architect.



The Hotel Venice, Venice, Florida.

WALKER & GILLETTE, Architects.

EDITOR'S NOTE:—Mr. Reinhard's personal experience in designing and creating interiors for architect's places him in an authoritative position to intelligently discuss this subject. His experience covers actual interior work on all of the examples described or illustrated in this article and in addition many other outstanding interiors.

The Problem of Following Through Architecturally

R EALIZING the difficulties and the great detail which confront the Architect who desires to create an interior in strict harmony with his conception of the design of a building, Mr. Reinhard has developed over a period of years an organization which at a predetermined cost, will plan and execute to the smallest detail, the complete interior, in strict conformity with the Architect's ideas, including furniture, draperies, floor coverings and wall treatments. This work is designed by Mr. Reinhard's own staff, produced in his work rooms and handled completely by his organization under Mr. Reinhard's personal supervision, working in personal contact with the Architect.

Such an arrangement makes the handling of the interior a very simple and satisfactory matter for the Architect and enables him to submit plans and complete costs with his estimates.

A description of this organization and its work and facilities follows.

Recent Interiors Handled by

George P. Reinhard Company
Decoration and Furnishing Engineers

DETROIT PUBLIC LIBRARY	CASS GILBERT, <i>Architect</i>
Detroit, Mich.	
THE MOHICAN HOTEL	H. J. HARDENBERGH, <i>Architect</i>
New London, Conn.	
FEDERAL RESERVE BANK	CASS GILBERT, <i>Architect</i>
Minneapolis, Minn.	
BON-AIR VANDERBILT HOTEL	WARREN & WETMORE, <i>Architects</i>
Augusta, Ga.	
MANUFACTURERS NATIONAL BANK	THOMAS BRUCE BOYD, <i>Architect</i>
Troy, New York	
ANDREW JACKSON HOTEL	THOMPSON, HOLMES & CONVERSE, <i>Architects</i>
Nashville, Tenn.	
BERKELEY CARTERET HOTEL	WARREN & WETMORE, <i>Architects</i>
Asbury Park, N. J.	
CHAMBER OF COMMERCE OF UNITED STATES	CASS GILBERT, <i>Architect</i>
Washington, D. C.	
HOTEL VENICE.	WALKER & GILLETTE, <i>Architects</i>
Venice, Fla.	
VENICE GOLF CLUB	WALKER & GILLETTE, <i>Architects</i>
Venice, Fla.	
ALLEGHENY COUNTRY CLUB.	PHILLIP HISS, <i>Architect</i>
Sewickley, Penna.	
HOTEL TUSCANY	FARRAR & WATMOUGH, <i>Architects</i>
New York City	
HOTEL BRITTANY	FARRAR & WATMOUGH, <i>Architects</i>
New York City	
TAMMANY HALL	THOMPSON, HOLMES & CONVERSE, <i>Architects</i>
New York City	
SCHRAFFT STORES.	CHARLES E. BIRGE, <i>Architect</i>
New York City	
CHATHAM & PHOENIX BANK.	LOUIS S. WEEKS, <i>Architect</i>
39th Street and 7th Avenue, N. Y. C.	
CHATHAM & PHOENIX BANK.	LOUIS S. WEEKS, <i>Architect</i>
Lincoln Building, N. Y. C.	
NEW YORK COUNTY LAWYERS' ASSOCIATION.	CASS GILBERT, <i>Architect</i>
New York City	
THE BRAKER MEMORIAL HOME	MOTT B. SCHMIDT, <i>Architect</i>
181st Street and 3rd Avenue, N. Y. C.	
THE CHAMBERLIN VANDERBILT HOTEL	WARREN & WETMORE, <i>Architects</i>
Old Point Comfort, Va.	
SAVOY PLAZA HOTEL	McKIM, MEADE & WHITE, <i>Architects</i>
New York City	
THE WATERBURY CLUB	CASS GILBERT, <i>Architect</i>
Waterbury, Conn.	
GLEN OAKS GOLF AND COUNTRY CLUB	BUCHMAN & KAHN, <i>Architects</i>
Great Neck, L. I.	
NURSES' HOME (Ogden Mills Memorial)	CROW, LEWIS & WICK, <i>Architects</i>
East 181st Street, N. Y. C.	

How the Architect Uses the Reinhard Organization

*S*OME idea of the efficient manner in which the Reinhard organization serves the Architect may be gained by the part it played in the decorating and furnishing of the Hotel Venice, at Venice, Florida.

Early in 1925, the Brotherhood of Locomotive Engineers purchased, for development, a tract of land at Venice, Florida and called upon the prominent New York architects, Walker & Gillette, to submit plans and estimates for a large west coast hotel.

Thus it happened that late one December afternoon in 1925, a phone call from this firm of architects sent Mr. Reinhard off in a cab to catch the Florida express to look over the ground. Within a week the blue prints of the Hotel were in the hands of the department heads of the Reinhard organization—each a specialist in his particular field—for detailed planning of interiors and estimating.

Readily grasping the architects' conception of the building, which was Spanish in type, and their ideas regarding the interiors, these experts worked together to plan complete interiors which would, to the smallest unit, reflect perfect harmony with the design of the exterior of the building. The setting for all furniture, draperies and floor coverings was definitely plotted on the plans.

By the first of January, 1926, the plans, color sketches and estimates for complete decoration were submitted to the Architects and their clients. Within a few days the contract was awarded, orders to proceed were given and the Reinhard organization went into immediate action.

In the drafting rooms furniture of 16th Century influence, in the Spanish manner, was designed for the lobbies, corridors, dining room and bedrooms and the plans turned over to the factory for production. For the bedrooms, alone, more than 1000 custom-built pieces were created. In the drapery department skilled hands started fashioning 20,000 yards of fabrics into room curtains and lounge draperies and packing them, together with assembled hardware, for rapid installation. For the floors of all rooms, lounges and corridors more than 2000 yards of carpet were made into rugs. From start to finish the entire organization worked in harmony, dominated by one idea—that nothing should mar the artistic unity of the finished work.

Early in April, 1926, the Architects' conception of this Florida Hotel became a reality. Speed in decoration and furnishing were of paramount importance and the large Reinhard staff, well equipped and thoroughly experienced in meeting the most exacting time specifications, completed the work in 90 days. The interiors, carefully planned and carried out by skilled and experienced artisans, were altogether in keeping with the structural beauty of the building, itself, and once more the Reinhard organization lived up to its enviable record of never having exceeded a pre-determined estimate for work contracted.

From the moment the recommendations and estimated costs for the interior of the building were submitted for the approval of the Architects and their clients, until the Hotel Venice opened its doors to guests, the architects were relieved of the entire, time-consuming detail of the decorative planning and work. The burden was placed where it rightly belonged—on the capable shoulders of the decoration and furnishing engineer. Constantly contacted by Mr. Reinhard, himself, the Architects were able to supervise the procedure with a minimum expenditure of time and effort.

A valuable service was rendered.

Is it any wonder that the architects felt a justifiable pride in the thorough completeness of their plans? Aided by the Reinhard organization they had—"followed through architecturally."

Quick to grasp the opportunity of availing themselves of this desirable service, many of the nation's leading Architects are already enthusiastic endorsers of the abilities and work of the George P. Reinhard organization.



Facilities of the Reinhard Organization for Handling Complete Interiors for the Architect

To better acquaint you with the excellent facilities which enable the George P. Reinhard Company to serve you with utmost efficiency, may we, briefly, present the various departments of the organization.

The Creative Department

In the Drafting Rooms of the Reinhard organization, master draftsmen—trained in all branches of decorative art—develop complete decorative schemes. In this department are created color perspectives of entire interiors; designs for draperies, floor coverings, and architectural wood work and working plans for the faithful and accurate reproduction of traditional and historic furniture. The Reinhard reputation for integrity of design in reproducing period furniture has, for many years, resulted in service to a discriminating and distinguished clientele.

On projects such as Hotels, Clubs, and Dormitories where the owners or committees prefer seeing the proposed scheme, a typical room is taken from the plan, built in compoboard and completely set up with furniture, floor covering and window hangings to show the actual finished result.

This work of assembling materials and developing budgets under the direction of Louis G. Smith is backed by the experience of a lifetime in the study of furniture and equipment.

The Drapery and Upholstery Department

An entire floor in the Reinhard building is given over to the creation of draperies and fine upholstery work. Thirty skilled workers, experienced in every type of drapery treatment from the simple casement curtain to the most decorative formal window, are employed. For the benefit of the Architect and his client a large stock of fabrics is constantly kept on hand.

A typical example of the efficient functioning of this department was shown in the decoration of the new Savoy-Plaza Hotel, New York. In less than three months after receipt of the order the work was completed. 42,000 yards of material had been cut and all windows, corridors and lounges in the building's entire 30 floors were draped.

A life time of study and experience has made the upholsterers of the Reinhard staff expert craftsmen in the art of covering fine furniture. Among their recent accomplishments are the finely carved custom-built chairs, designed for the Chamber of Commerce at Washington, D. C., upholstered in leather and trimmed with cast bronze nails.

The Finishing Department

In this department of the Reinhard organization rare craftsmanship is displayed in the practice of joinery and the art of finishing modern and period furniture. No difficulty is found in accurately reproducing the natural patina of years on a fine table or the intricate carvings of a Sixteenth Century chair.

The Wall Decorative Department

Expert wall decorative treatments are a distinct part of Reinhard service. A large staff of skilled workers are constantly employed. The work of this department includes all types of plain and decorative painting, tinting of ceilings, wall panelling and enameling. Experienced mural artists are retained to serve clients who desire highly decorative wall treatments in this manner.

The Exhibition Rooms

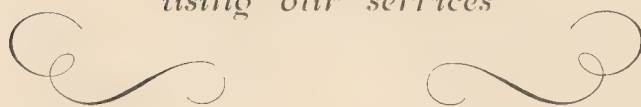
In order that the Architect and his client may view and select furniture in its natural groupings, three entire floors of the Reinhard Building are given over to exhibits of living room, dining room, bed room and lounge furniture, widely varied in period and design.

The Reinhard Organization== Your Purchasing Department

The architect served by the George P. Reinhard Company gains the advantage of a specialized purchasing department of thoroughly experienced buyers. After more than a quarter century of contact with the trade—constantly in touch with all the leading markets supplying the wide variety of materials necessary to make the complete decorative work a harmonious unit—the Reinhard staff is in an unusual position to know where and how to purchase to the best advantage. The economy of buying under such an organized head is continually being demonstrated in substantial savings for the Architect and his client.

Comment
from a few of the many
Architects

using our services



WARREN AND WETMORE
ARCHITECTS

16 East 47th Street
New York

Telephone Wickersham 0900
Cable — Warmore

Whitney Warren
Charles D. Wetmore

October 30th, 1930.

George P. Reinhard Company, Inc.,
218-220 East 37th Street,
New York City, N. Y.

Dear Sirs:-

The execution of the various commissions we
have given you in connection with the Furnishings of several
Hotels has been satisfactory in every particular.

Yours very truly,

Warren & Wetmore

CDW/L

PHILIP HISS
H. HOBART WEEKES

HISS & WEEKES ARCHITECTS
16 EAST FORTY-NINTH STREET
NEW YORK CITY

WARDEN H. FENTON
ALBERT F. GARCIA

SUBJECT
FILE

New York, Oct. 28th, 1930.

MR. GEORGE P. REINHARD,
#218 East 37th Street,
New York.

My dear Mr. Reinhard:

This office has, on many occasions, called upon the George P. Reinhard Company for Furniture and Interior Decoration, and we have found their cooperation most helpful.

For many years they have placed at our disposal a staff of versatile craftsmen, with specialized knowledge in the estimating, planning and furnishing of buildings, and their work has always been done in a commendable manner.

Yours very truly,

PH:G

Philip Hiss

CASS GILBERT
ARCHITECT^{INC.}
244 MADISON AVENUE - NEW YORK

CASS GILBERT

JOHN R. ROCKART
SAMUEL A. MUIRE
CASS GILBERT, JR.
REX D. READ
JOSEPH T. MOHN

TELEPHONE
CALEDONIA 8980-1-2

GB

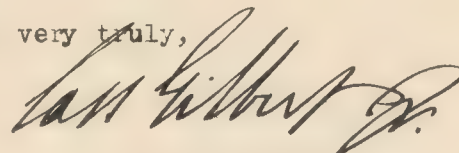
November 19, 1930.

George P. Reinhard Company, Inc.,
218-220 East 37th Street,
New York City.

Dear Sirs:

Should you desire to refer to Cass Gilbert, Inc.,
Architect, as reference, we shall be pleased to enumerate
the many commissions you have carried out most successfully
for us in the past.

Yours very truly,



Vice-President.

CG, Jr-W

Walker and Gillette, Architects
599 Madison Avenue
New York

October 24, 1930

George P. Reinhard Company, Inc.
218-220 East 37th Street,
New York, N. Y.

Gentlemen:

In reply to your letter of October 23rd, it is a pleasure to be able to say that the work which you have done for this office has been most satisfactory from every standpoint and we shall look forward to doing more business with you.

Very truly

W. Allen & Gillette

ASW:S

THE FIRM OF
KENNETH M. MURCHISON, ARCHITECTS
WM. H. GOMPERT, ASSOCIATE
ARCHITECTS BUILDING
101 PARK AVENUE, NEW YORK

KENNETH M. MURCHISON, F. A. I. A..
J. HUNTER FIELD
H. DREWRY BAKER

TEL. ASHLAND 6240
CABLE ADDRESS
MURCHISON, NEW YORK

November 5th, 1930

George P. Reinhard, Esq.
220 East 37th Street
New York City

Dear Mr. Reinhard:

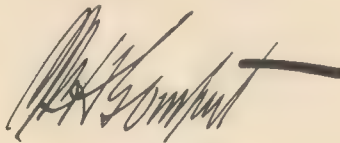
I take pleasure in writing a testimonial letter in your behalf since it may also serve in guiding others when selecting a concern for the interior furnishing of a building.

While I had business relations with you extending over a period of years I wish to speak particularly of the more recent instance in which you furnished, the residence, "Many Gables" at Great Neck, Long Island. This work was executed to the entire satisfaction of the owner and myself.

The fact that you have such an intimate knowledge of the various conditions existing in the decorating trades and manufacture a considerable portion of the work in your own shops, I am confident is a distinct factor in keeping the cost within the owners' appropriations.

Wishing you continued success, I remain,

Very truly yours,



WHG/h

THOMPSON, HOLMES & CONVERSE, INC.
101 PARK AVENUE
NEW YORK

October 27, 1930

George P. Reinhard Company, Inc.,
218 East 37th Street,
New York City.

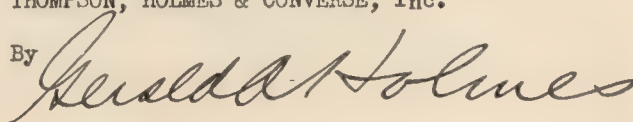
Gentlemen:

You may quote us as being eminently well satisfied with the way in which your firm has executed contracts for us involving decorative painting, furniture and draperies for the Andrew Jackson Hotel at Nashville, the Hotel Carling at Jacksonville, the New Tammany Hall in New York, and various other buildings erected under our supervision.

Very truly yours,

THOMPSON, HOLMES & CONVERSE, Inc.

By



GAH:J

VICTOR C. FARRAR, A. I. A.
RICHARD L. WATMOUGH, A. I. A.

10 EAST 40TH STREET
NEW YORK
TELEPHONE ASHLAND 5026

FARRAR & WATMOUGH
ARCHITECTS

October 25, 1930.

Mr. George P. Reinhard,
220 East 37th Street,
New York City.

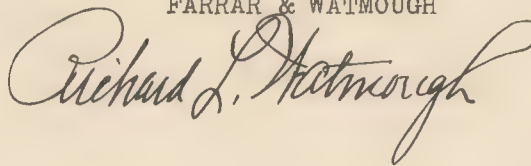
Dear Sir:-

On the various projects such as The Tuscany and The Brittany, which you furnished and equipped for us, we have found your services an asset to the successful completion of our work. You have satisfied us as to time, installation, quality, style and cost, and your work has always been done in excellent taste.

You may refer to us whenever you like.

Yours very truly,

FARRAR & WATMOUGH

A handwritten signature in dark ink, reading "Richard L. Watmough". The signature is written in a cursive style with a large, flowing "R" and "W".

RLW:F

JULIAN PEABODY
ALBERT WILSON
ARCHIBALD M. BROWN
AUGUST J. RAHM
NORMAN W. MC BURNEY
LILLIAN J. WIETING, SEC Y

PEABODY, WILSON & BROWN
ARCHITECTS
140 EAST 39TH STREET, NEW YORK

TELEPHONE
CALEDONIA 4680-4681

FILE NO.

CONCERNING

DATE October 30, 1930.

George P. Reinhard Co., Inc.,
218-220 East 37th Street,
New York, N. Y.

Gentlemen:

We are very glad to state that the business relations between you and this office, for the past fifteen years, have been most pleasant and most satisfactory to us. We are only too pleased, therefore, to recommend you to anyone requiring the kind of services you can furnish.

Very truly yours,

PEABODY, WILSON & BROWN.



AW:C

LOUIS S. WEEKS
ARCHITECT
101 PARK AVENUE
NEW YORK

October 24, 1930

George P. Reinhard Company, Inc
218-220 East 37th Street
New York City

Gentlemen:

It gives me great pleasure to say, that in the numerous work that you have done for me, particularly in connection with the Chatham Phenix National Bank & Trust Company, that I have always found you most satisfactory.

The work intrusted to you has always been carried out in accordance with my wishes, and your promises as to delivery and installation have been fulfilled in every case, and within the estimated cost.

I would be very glad to have you refer to me at any time.

Yours truly,

A handwritten signature in dark ink, appearing to read "L. S. Weeks". The signature is fluid and cursive, with the first name "L." and last name "Weeks" clearly distinguishable.

LSW:EC

YASUO MATSUI
ALBERT R. PALMER

YASUO MATSUI, ARCHITECT
F. H. DEWEY AND COMPANY
ARCHITECTS AND ENGINEERS

101 PARK AVENUE
NEW YORK CITY
—
TELEPHONE ASHLAND 7827

October 27, 1930.

Mr. George P. Reinhard
George P. Reinhard Company, Inc.
220 East 37th Street
New York, N. Y.

Dear Sir:

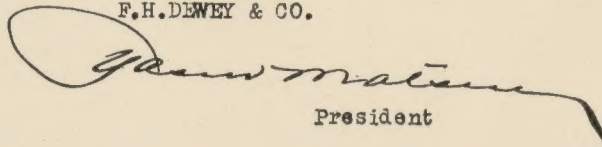
Over a period of more than twenty years, I have noticed the gradual and steady growth of your Company. This is due to the efficiency of your organization and the constant personal attention given your work.

Your firm has very satisfactorily carried out many orders for us. Special pieces of furniture which you made for several banks and private residences in Japan have always reached their destination in good shape, and your work has withstood long usage. This also applies to the work which you have done under my direction in New York City.

I do not hesitate to commend your work, and shall take pleasure in recommending your services to any one who may inquire about them.

Very truly yours,

YASUO MATSUI
F.H. DEWEY & CO.


President

YM:MH

We Offer

the experience and skill of this organization to those architects who desire to have their ideas on interiors executed correctly in the minutest detail, with a minimum of detail work to themselves, at a moderate cost.

We have never exceeded our submitted estimate.

George P. Reinhard Company

Established 1904

Incorporated 1919

Decoration and Furnishing Engineers

218-220 East 37th Street, New York City

Telephones: CAledonia 5-4716-7-8-9

